BATZILLA
BATZILLA FAN COMICS

12¢

BATMAN MEETS GODZILLA

UNOFFICIAL FAN ADAPTATION
BZ
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JUN
NO. 1

HOLY LIZARDS!

CRUNCH

WACK!

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THE MOVIE ADAPTATION



#CharlesButlerArt

Pin-Up by Charles Butler



Pin-Up by Jesus A Granados

Promotional Art by Rodney Rodis



Rodney's art was featured on T-shirts and stickers that were given away to fans and supporters.

In Memory Of

Jarvis “JD” McLaughlin

Artist, Musician, Friend



BATMAN MEETS GODZILLA

COMIC BOOK ADAPTION

by

ERIC ELLIOTT

BASED ON A TREATMENT

by

SHINICHI SEKIZAWA

Batman created by Bob Kane and Bill Finger. Copyright DC Comics.

Batman TV Series (1966) created by William Dozier and developed by Lorenzo Semple Jr.

Godzilla created by Toho. Copyright Toho Co., Ltd.



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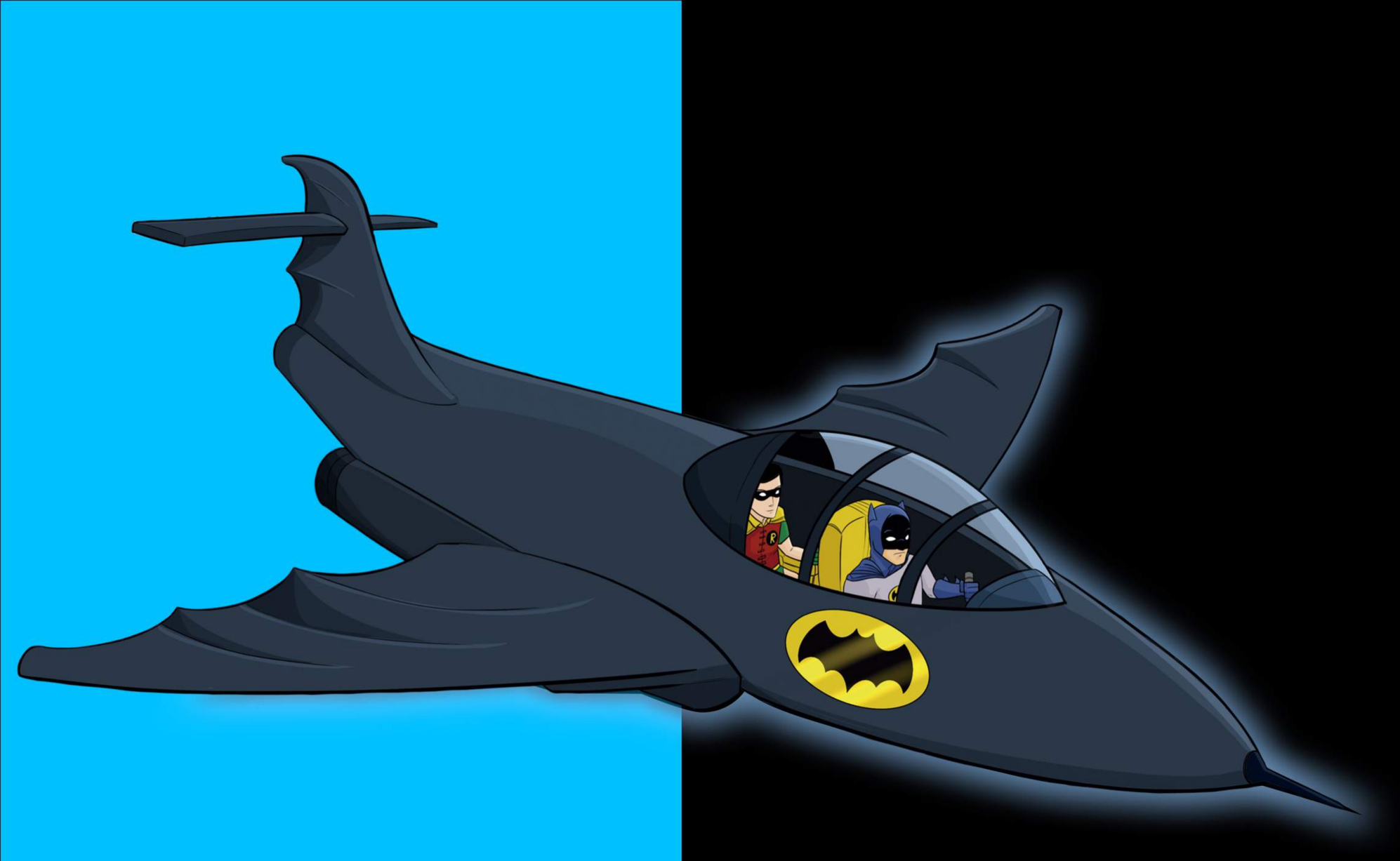
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Special Thanks to
Gilbert Gottfried's Amazing Colossal Podcast, To The Batpoles Podcast, The Monster Island Film Vault Podcast, Frank Santopadre, Brian Richard

Dedicated to
Adam West, Burt Ward, and Haruo Nakajima for bringing life to characters that have entertained generations of fans and whose deeds inspire us to this day.

FOREWORD

Fanboys and Fangirls throughout the decades have asked

Why couldn't that concept come together? Why didn't my favorite show last? Why didn't that movie idea burning through those message boards make it to the big screen?

Years of research in the *William Dozier Collection at the American Heritage Center* has led me to ask a far different question: **How does any good show get made at all?**

I ask this because show killers lurk behind every memo, every phone call, every lunch meeting: Conflicts with merchandizing and sponsorships; legal disputes; scheduling issues; capital shortfalls; network constraints; outraged viewers and the perpetually unhappy people who start letter-writing campaigns to politicians; conflicts between actors and producers, actors and writers, actors and directors, actors and actors, well, actors and everybody. Every year these issues destroy so many "could-have-beens." It is no wonder that there are only a few great shows and movies that survive to become intergenerational icons.

One such "could-have-been" was a mashup between Godzilla and Batman. By the mid '60s nothing was bigger in Japan than Godzilla. And by the spring of 1965, America was losing its collective mind over Batman.

Batman, the Batman that entered mainstream Americana, was the brainchild of television mogul William Dozier and screenwriter Lorenzo Semple. What they created, by some wonderful accident that should be studied by sociologists, was equally embraced by hippies and straight-laced midwesterners. It created something that provided a commonality and goodness for a society and world rife with division, chaos, and danger.

What better tool to take on chaos and danger symbolized in Godzilla?

Although the origin of the idea is hotly debated by a small group of people afflicted with the need know, what is clear is that by 1965, production teams with the rights to Godzilla in Japan and the production team with the screen rights to Batman were both considering making a Batman versus Godzilla movie. An obscure 20 page movie treatment with no named author found in the Dozier papers and confirmed by Godzilla series writer, Shinichi Sekizawa, lays out a prodigious if unlikely plot for a movie that could become a smashing success on both sides of the Pacific.

But alas, like so many others this "could-have-beens" died in the incubator. *The Batman Movie* was a surprising box-office bomb. That failure destroyed any chance of a second movie coming out, even a relaunch over twenty years later was risky.

But there is a wonder, an allure to "could-have-beens" that always supersede any actual finished product. The possibilities of an idea undeveloped is infinite and unconstrained by the creative pitfalls inherent in making what a movie or TV show really is: a commodity.

The creators of this webcomic have concerned themselves with being true to the spirit of Batman and Godzilla as they were envisioned in the 1960s. Knowing what I know about how the sausage gets made in Hollywood (and often doesn't), I trust them to the task far more than I do studio executives.

May America's favorite crime-fighting duo find a worthy adversary in Godzilla. And may faithful stewards of couldhavebeens never stop dreaming!

Oscar Lilley
William Dozier Expert and Pop Culture Historian

INTRODUCTION

It's hard to believe but in the late 1960's, a Batman/ Godzilla crossover movie was a real possibility.

Following the success of *King Kong vs Godzilla* in 1962, *Toho Co* kicked around a number of crossover ideas for the next Godzilla movie, including *Frankenstein Meets Godzilla.*

Details about the abandoned *Batman Meets Godzilla* movie remain scarce. We can only speculate about how the project began or even why it was canceled.

According to Kaiju movie expert, John LeMay, Godzilla screenwriter Shinichi Sekizawa developed a treatment for *Batman Meets Godzilla* shortly before the debut of the Batman TV series in 1966.

Sekizawa may have initiated the project himself after witnessing the Japanese toys and Manga being developed in anticipation of the TV show's debut.

On the other hand, it's possible that Batman TV series producer, William Dozier, prompted the project. A series of Batman movies were planned as a way to recoup the costs of the expensive TV series.

The only evidence we actually have of the project's existance are a few pages of Sekizawa's original movie treatment written in Japanese and a twenty-one page English treatment found in the William Dozier collection at the *University of Wyoming's American Heritage Center.*

No one really knows who wrote the English treatment, if it was one of Dozier's writers, or if was contracted out. Unfortunately, there isn't any record or correspondence documenting the treatment's origin.

How true the English treatment is to the original Sekizawa treatment is also a mystery. There are handwritten notes on the English treatment that at least suggest a few plot changes. Also puzzling is the treatment's inclusion of Batgirl, a character who would not appear until the third season of the TV show.

The only thing that we can be sure of, fans missed out on an amazing pop culture milestone, one that would have bridged the largest entertainment franchises of the East and West.

Eric Elliott
February 5, 2020



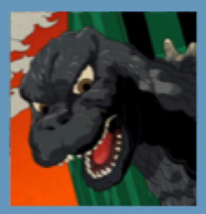
MEET THE BATZILLA TEAM

(In Order of Appearance)



KERO WACK - *Cover Artist, Splash Page 20*

Former MTV animator and creator of the M.A.S.K. '85 fan comic series.
Follow Kero Wack on twitter: @gaulergolf



STEPHEN SCHILLING - *Pencils Pages 1 - 4*

Storyboard and comic book artist whose credits include *Crom the Barbarian* and *Red Panther*.
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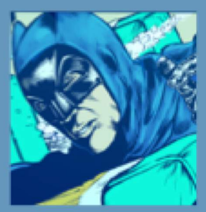
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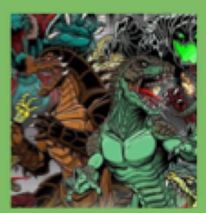
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BATMAN MEETS GODZILLA

With ROBIN THE BOY WONDER

COULD IT BE? FROM THE UNFATHOMABLE DEPTHS OF THE OCEAN, THE **MONSTER** THAT ONCE DESTROYED **TOKYO**, RISES AGAIN? HOW CAN THE **DYNAMIC DUO** DEFEND TOKYO AND INDEED THE REST OF THE WORLD AGAINST A **MONSTER THAT WILL NOT DIE?** BETWEEN THESE PAGES, WE WILL DISCOVER HOW - - -



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TOKYO BAY

ALMOST THERE. I'M JUST DYING TO STRETCH MY LEGS.

AFTER FOUR DAYS AT SEA, BARBARA, YOU'D THINK I'D BE READY TOO. BUT I COULD USE ANOTHER DAY TO POLISH MY SPEECH.









WAIT. DO YOU HEAR THAT?

SUDDENLY

SWOOSH

DAD, WATCH OUT!

LATER, ON THE DOCK.

GORDON-SAN, I AM RELIEVED THAT YOU ARE OK.

ITO NAGANO, OUTERPOL FAR EAST CHIEF.

THANKS TO BARBARA.

ONE MOMENT IT'S A CALM, BEAUTIFUL DAY AND THE NEXT A TIDAL WAVE IS CRASHING ON TOP OF US.

WHAT IS GOING ON?

I'M SORRY MISS GORDON BUT YOU JOIN US AT A MOST UNFORTUNATE TIME.

WHILE YOU WERE AT SEA, WE HAD A NUMBER OF... INCIDENTS. IN FACT I AM HERE TO ASK FOR YOUR FATHER'S HELP.

PLEASE HAVE A SEAT.

MOBETSU
KOSHIRA
WHAT ARE THESE?
THESE DISASTERS OCCURRED OVER THE LAST TWO DAYS. A SCIENTIST CALLING HIMSELF THE WEATHER PROPHET IS CLAIMING RESPONSIBILITY.
HE DEMANDS THAT THE EMPEROR TURN OVER HIS THRONE OR HE WILL DESTROY JAPAN.
TODAY'S TIDAL WAVE FITS THE PATTERN. I BELIEVE WE HAVE A CASE FOR BATMAN.
ARIGATO GOZAIMASU. EVEN IN JAPAN, WE KNOW OF THE BATMAN. HE MAY BE OUR ONLY HOPE.
EXCUSE ME GENTLEMEN, BUT I SEE AN OLD FRIEND.
ARE YOU OK?
DAD'S HERE FOR A CONFERENCE BUT IT LOOKS LIKE HE MIGHT HAVE TO WORK.
MISS BARBARA. DELIGHTFUL TO SEE YOU DEAR. I'M A LITTLE KNACKERD.
I HAVEN'T SEEN ACTION LIKE THAT SINCE THE WAR.
I DO HOPE YOU HAVE TIME TO EXPLORE. JAPAN IS BEAUTIFUL IN THE FALL. I COME EVERY YEAR ON WAYNE FOUNDATION BUSINESS.

COMMISSIONER GORDON CALLS BATMAN ON THE INTERNATIONAL BAT PHONE.

COMMISSIONER. OF COURSE I'M AWAKE. JUSTICE NEVER SLEEPS.

I'VE BEEN WATCHING THE EVENTS IN JAPAN WITH SOME INTEREST. YES, ROBIN AND I CAN TAKE THE BATPLANE AND BE THERE BY NOON.

FLYING AT THREE TIMES THE SPEED OF SOUND, BATMAN AND ROBIN ARRIVE AT THE TOKYO AIRPORT IN MERE HOURS.

TOKYO, BATJET ONE INBOUND.

ROGER! BATJET ONE CLEAR TO LAND.

Tokvo Internat onal Airport

REMEMBER YOUR MANNERS. THE JAPANESE ARE THE POLITEST PEOPLE IN THE WORLD.

GOSH YES BATMAN!

MEANWHILE UNDER MOUNT FUJI, A SPECTER WATCHES.

I KNEW BATMAN WOULD COME RUNNING WHEN HIS MASTER CALLED. LITTLE DOES HE REALIZE THAT HE'S UP AGAINST HIS GREATEST ADVERSARY.

I'VE BEEN WAITING TEN YEARS FOR MY REVENGE.

EVEN THE DYNAMIC DUO PALE IN COMPARISON TO THE KING OF MONSTERS!

HOW ABOUT A LITTLE WELCOME GIFT FOR OUR BAT FRIENDS.

HERE THEY COME NOW.

KONICHIWA, BATMAN-SAN, I AM REIKO HAMMAMOTO, THE GOVERNMENT LIASON FOR THE JAPAN SELF DEFENSE FORCE. ON BEHALF OF THE PEOPLE OF JAPAN, WE THANK YOU FOR COMING TO OUR AID.

KONICHIWA HAMMAMOTO-SAN. FORGIVE MY LACK OF ADHERENCE TO TRADITIONAL INTRODUCTIONS. BUT I UNDERSTAND TIME IS OF THE ESSENCE.

OF COURSE. FOLLOW ME.

THE COUNTRY IS THRILLED TO SEE YOU.

HOLY MASSES!

WHAT ARE WE? CHOP LIVER?

I GUESS WE SHOULD HAVE WORN OUR MONKEEMEN SUITS.

RIGHT THIS WAY.

SLAM!

POW!

THUNK!

WHACK!

KACHOOM!

ZAP!

HOLY SETUP BATMAN!

YES, OLD CHUM. WE'RE DEALING WITH A FORMIDABLE ENEMY.

WHAT DO WE DO NOW?

I'M CALLING ALFRED TO TAKE US TO THE COMMISSIONER.

HE'S THE ONLY ONE WE CAN TRUST.

LATER AT THE JAPAN SELF DEFENSE FORCE SITUATION ROOM

THANK YOU, BATMAN AND ROBIN, FOR YOUR EXPEDIENCY. WE JUST RECEIVED ANOTHER MESSAGE FROM THE WEATHER PROPHET.

WHAT DO WE KNOW ?

THREE DAYS AGO, MOMBETSU SUFFERED AN EXTREME HEATWAVE.

THE HOSPITALS WERE OVER-WHELMED WITH STROKE VICTIMS.

LATER THAT DAY, A MAN CALLING HIMSELF THE WEATHER PROPHET TOOK CREDIT.

HOW IS THAT POSSIBLE?

HE PREDICTED A CATASTROPHE FOR KOSHIRO.

THE NEXT DAY, A MASSIVE EARTHQUAKE SHOOK KOSHIRO. WE RECEIVED THIS AUDIO TAPE.

CLICK

EMPEROR, YOU HAVE WITNESSED MY AWESOME POWERS. SURREN-DER THE THRONE TO ME OR I WILL DESTROY JAPAN. YOU HAVE THREE DAYS TO COMPLY. I WILL UNLEASH A NEW DISASTER EACH DAY UNTIL JAPAN IS MINE.

THIS NOTE WAS SENT TODAY. IT IS ADDRESSED TO YOU.

MOMBETSU, KOSHIRO, AND TOKYO BAY, ALL COASTAL AREAS. PERHAPS AN AMPHIBIOUS VEHICLE. ANY CLUES AS TO THE NEXT ATTACK?

HOLY HAIKU BATMAN. IT'S A LOCATION CLUE.

TO BATMAN, FOUR GREAT ROADS MEET WHERE HEAVEN ON EARTH IS DECREED.

YES, AND ACCORDING TO JAPANESE TRADITION, WHERE THE EMPEROR SITS IS CONSIDERED HEAVEN ON EARTH.

THE PALACE IN TOKYO?

A PALACE YES.

BUT FOUR GREAT ROADS IS A REFERENCE TO THE ORIGINAL PALACE. IN NARA.

BUT THERE'S MORE TO THE NOTE.

TIME PASSES FAST LIKE HAIKU. READ THAT DOESN'T LAST.

I GOT IT BATMAN! HAIKU CONTAINS ALTERNATING PATTERNS OF FIVE AND SEVEN SYLLABLES.

IF WE WROTE TIME LIKE HAIKU IT WOULD BE 5:75. BUT WHAT TIME IS THAT?

NOT A TIME BUT A TRAIN NUMBER.

OF COURSE, TIME PASSES FAST ON A BULLET TRAIN.

I BELIEVE IF WE CHECK, 575 IS THE TOKYO RAIL TO NARA.

BATMAN'S RIGHT. IT'S THE MORNING RAIL. I'VE TAKEN THE 575 MANY TIMES VISITING MY WIFE'S MOTHER IN NARA.

THEN WE MUST BE ON THAT TRAIN IN THE MORNING.

YOU'LL BE WALKING INTO THE MADMAN'S TRAP!

IT'S OUR ONLY LEAD. BESIDES, IT'S OUR DUTY AS CRIME FIGHTERS TO PLACE THE PUBLIC'S SAFETY ABOVE OUR OWN.

I FEEL SO USELESS. THERE'S GOT TO BE MORE THAT I CAN DO THAN JUST HANG AROUND HERE WITH DAD.

I WAS HOPING YOU'D FEEL THAT WAY.

I'VE SEEN AMBITIOUS MEN LIKE THIS BEFORE. BATMAN AND ROBIN ARE GOING TO NEED ALL THE HELP THEY CAN GET.

IF I MAY SIR, THIS IS NO WAY FOR A YOUNG LADY TO SPEND A HOLIDAY. I WOULD BE HAPPY TO ESCORT HER AROUND THE CITY.

VERY WELL. BUT PLEASE BE CAREFUL.

ON THE 575 BULLET TRAIN TO NARA

YOU SHOULD USE THIS TIME TO PRACTICE YOUR JAPANESE.

HOW CAN I STUDY AT A TIME LIKE THIS?

MANAITA NO UENO KOI.

WHAT?

IT'S A JAPANESE EXPRESSION.

IT MEANS ONE MUST REMAIN CALM IN THE FACE OF DANGER.

COUGH!

HOLY JOLLY GIANTS BATMAN!

CAREFUL ROBIN, SUMOS ARE SURPRISINGLY AGILE FOR THEIR SIZE.

THWACK!

SOCK!

QUICK! ROBIN THIS WAY.

BATMAN DEPLOYS THE BAT LASER TO FREE THE CAR

THOSE SUMOS COULD HAVE KILLED US!

THE SUMO ARE RESPECTED WARRIORS WITH GREAT INTEGRITY.

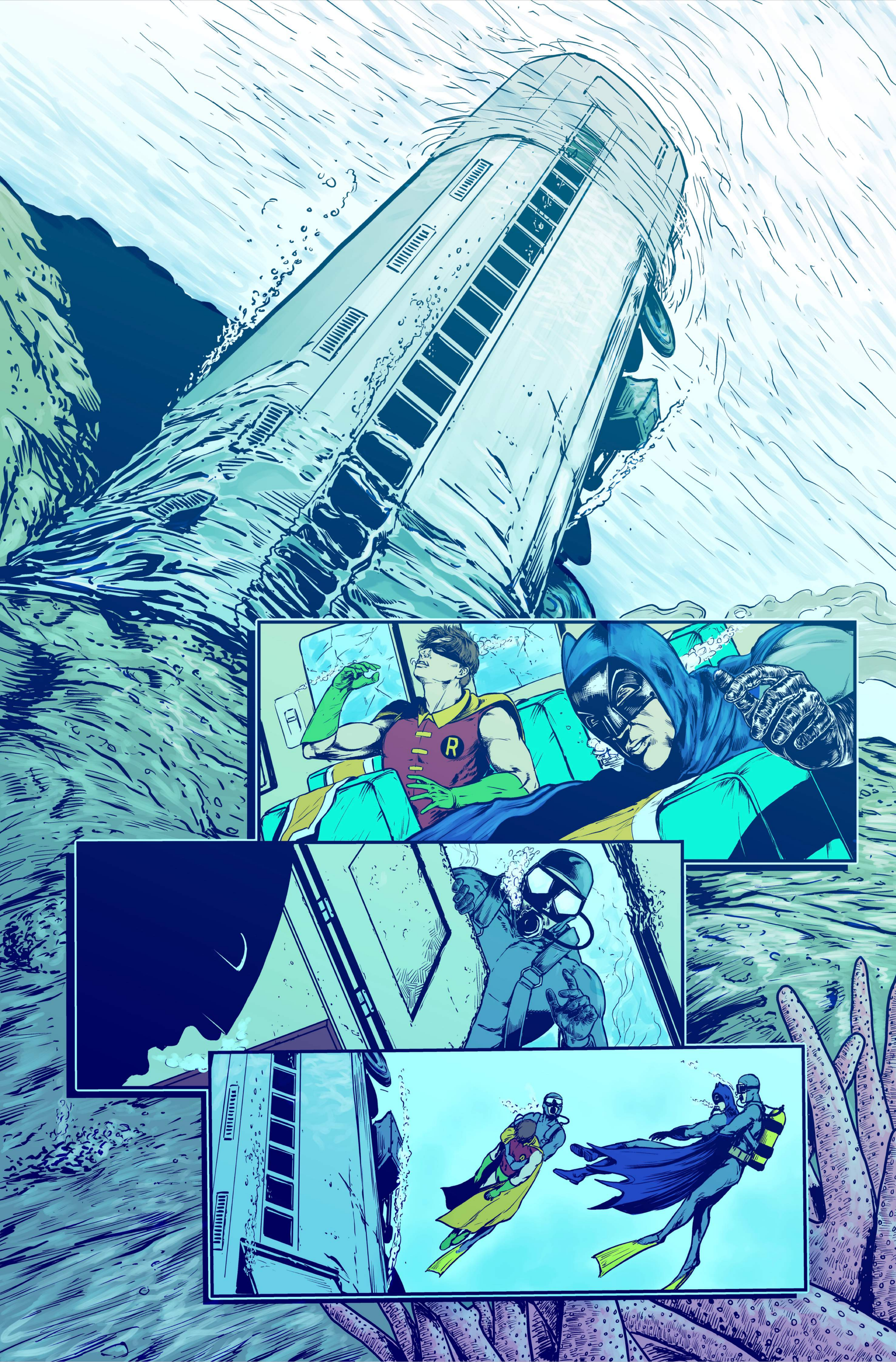
I SUSPECT THEY ARE UNDER THE CONTROL OF THIS VILLAIN.

HOW MUCH LONGER?

WE'RE GETTING CLOSE. THERE'S MIKAWA BAY.

WRECK!

AARE ENOUGH



UHGGG.

PROFESSOR HUGO STRANGE? BUT YOU'RE DEAD!

DO YOU BELIEVE IN FORTUNE BATMAN?

I BELIEVE A MAN MAKES HIS OWN FORTUNE. LIKE YOU MADE YOUR FORTUNE THE DAY YOU LEFT ME FOR DEAD IN THE GOTHAM RIVER.

NEXT ISSUE

CAN BATMAN AND ROBIN ESCAPE THE EVIL CLUTCHES OF PROFESSOR HUGO STRANGE?

CAN THE DYNAMIC DUO SAVE TOKYO FROM THE RAMPAGING GODZILLA?

MORE GADGETS!

MORE VEHICLES!

MORE HEROES???

SAME BAT-TIME SAME BAT-CHANNEL

Issue One Commentary

By Eric Elliott

STORY NOTES

The comic book script for *Batman Meets Godzilla* assumes that the movie takes place after the TV series cancellation by ABC. According to some reports, series producer, William Dozier, attempted to move the series to NBC but was not able to after learning that the original sets were destroyed.

Conveniently, setting a Batman movie in Japan would allow Dozier to continue the franchise without relying on the original sets.

I've attempted to retain the spirt of the original movie treatment while drawing deeper from both franchise's mythologies.

So from the Godzilla franchise, I've brought in "**Red Bamboo**", the terrorist organization that were the villains in the previous Godzilla movie (1966's *Ebirah Horror of the Deep*). From the Batman franchise, I've brought in **Professor Hugo Strange**, who fits the bill of a mad scientists who can control Godzilla.

I've tried to maintain the larger plot elements while working out some of the problems that surely would have been addressed in translating the treatment to the silver screen.

PAGE 1

Writer, Neale Ashley Jutzen, had the idea to add a classic splash page introducing the story's premise and wrote most of the captions. Stephen Schilling pencilled a menacing Godzilla chasing down the Dynamic Duo. Josue Cubero inked and colored the page.

I wanted it to really have the look of an old 1960's Batman comic book so I added some paper texture and gave it an authentic layout.

PAGES 2 - 5

The first four pages are important to establishing the tone, setting, characters, and conflict.

I wanted to establish why **Barbara Gordon** and the **Commissioner** are going to Tokyo. I kept the tidal wave that was in the treatment but instead of BG/Commissioner being tossed into a room, I introduced the bit about BG saving the commissioner from going overboard. That way **Ito Nagano** is a character from the treatment. To expedite the story, I have him meeting the Gordon's on the dock instead of a hotel. Commissioner is looking at pictures instead of film.

I also added **Alfred** who is missing entirely from the treatment. This would obviously been fixed in any movie script. Bringing in Alfred allows us to set up Wayne Foundation business in Japan, which helps us in Issue #2 when we introduce [redacted] and [redacted] Also, Alfred gets to play an important role in the rescue of Batman and Robin in Issue #2.

Finally, I changed the villain from a generic German mad scientist to one of Batman's greatest enemies, **Professor Hugo Strange**. While never appearing in the TV series, Strange was introduced in the comics way back in 1940. He is known for his abilities to control others, which is a key plot element here with the controlling of Godzilla.

Early on Strange is pretending to be controlling the weather. He is going under the name, "Weather Prophet," so Batman is unprepared for his plan. This also lets us do a Big Bad Reveal at the end of Issue #1.



Original Pencils for Page 1 by Stephen Schilling

PAGES 6 - 9

These pages are important to introducing Batman into the story and building on the tension. Plus we get our first fight scene!

In the original treatment there is a conversation between **Chief O'Hara** and **Batman** that I removed to streamline the story. We want Batman in the story as quick as possible!

The Batjet also has its debut, rendered nicely here by Josue Cubero.

Arriving in Japan, Batman is greeted by a government liaison, who is really an operative of the villain. In the treatment, they are greeted by Count Draidl, a Wayne Foundation employee, who is actually a robot sent by the villain. I used the name of **Reiko Hammamoto**, a character that was originally a friend of Barbara's that turned out to be a robot. The treatment had a lot of operatives that are actually robots!

We get to see the villain's lair which is pretty much taken straight from the treatment. I introduce a revenge motive as a reason the villain would want Batman in Japan.



Original Sketches
By Jesus A Granados

Instead of having Draidl attack Batman, I opted for introducing some thugs; in this case it's the terrorist organization, **Red Bamboo** (introduced in the previous Godzilla movie). This gives us some action plus sets up the villain as being a stronger threat. Plus I like the idea of bringing in more Godzilla mythology.

PAGES 10 - 20

A lot happens in the second half of issue #1!

We are introduced to the **Japan Self-Defense Force** situation room. The JSDF is not in the original treatment but it is the traditional force that battles monsters in Kaiju movies.

In the situation room, **Batman** gets a clue that kicks the story in motion. I changed the clue significantly from the original one in the treatment. I wanted to show Batman and **Robin** solving clues, like in the original show. I also wanted to fast track the story by having Batman chase after the villain instead of waiting around for things to happen like in the original treatment.

By jumping to the chase, I've eliminated some story elements from the original treatment, including an ambush at a Kabuki theater and a motorcycle gang attack. I hated cutting the motorcycle gang but in trying to create a tight story, it had to go.

I've kept the bullet train scene pretty close to the original treatment. I added some dialogue to flesh out the characters of Batman and Robin. We still have the sumo wrestlers and we still have **Godzilla** attacking the train.

We end the issue with Batman and Robin being held captive in the villain's trap, a giant pachinko machine. I added the villain trap as it's a hallmark of the TV series, while adding a Japanese spin to the trope.

We also have the big bad reveal of **Professor Hugo Strange**. As mentioned before, I felt that having a Batman villain would have more resonance than a generic mad scientist as in the original treatment. This also allows us to give the villain and hero a shared past and provide a motive to the villain (revenge). Plus, how cool is it to have Hugo Strange in the Adam West Batman universe?

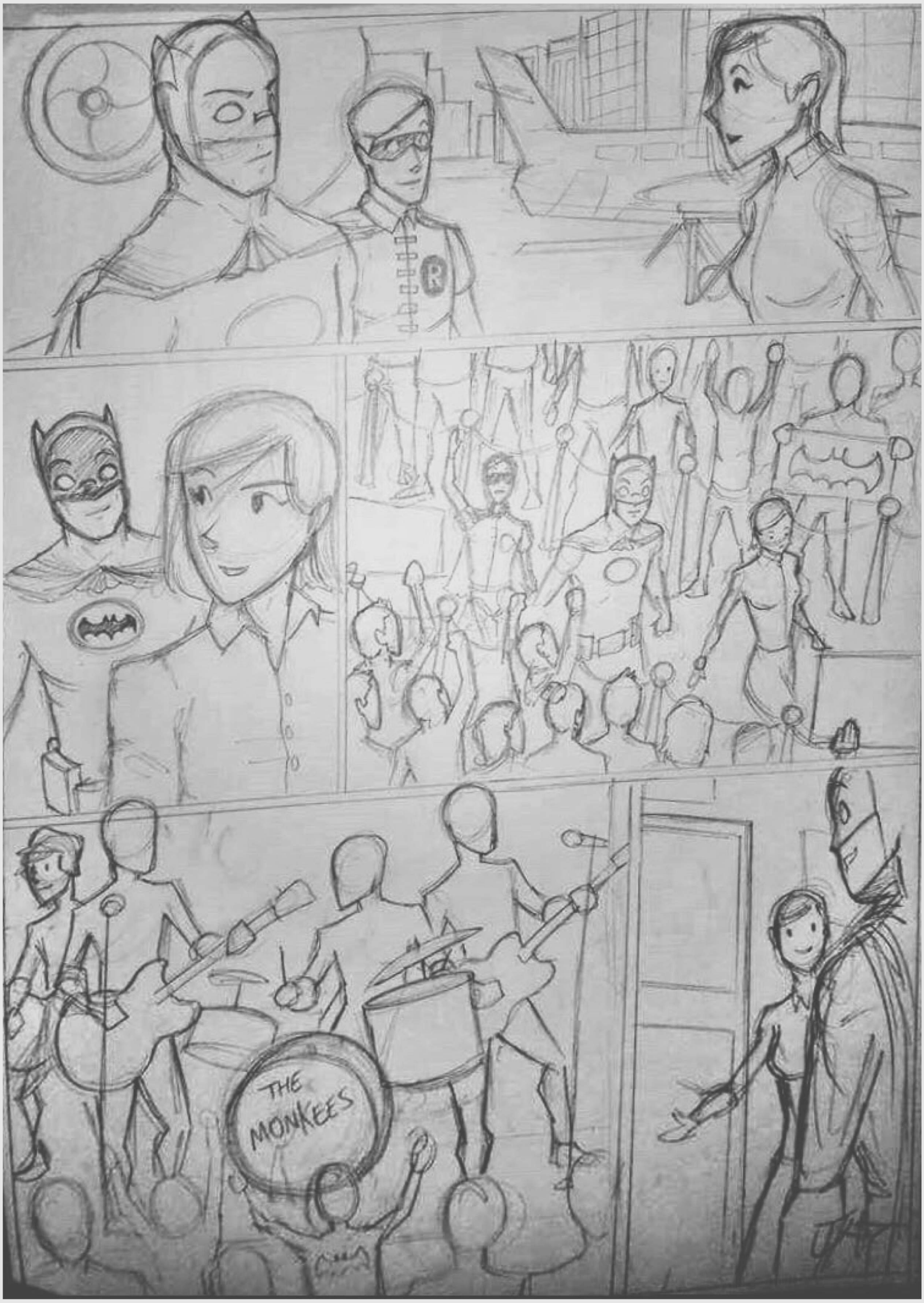
Cover Sketch by Kero Wack



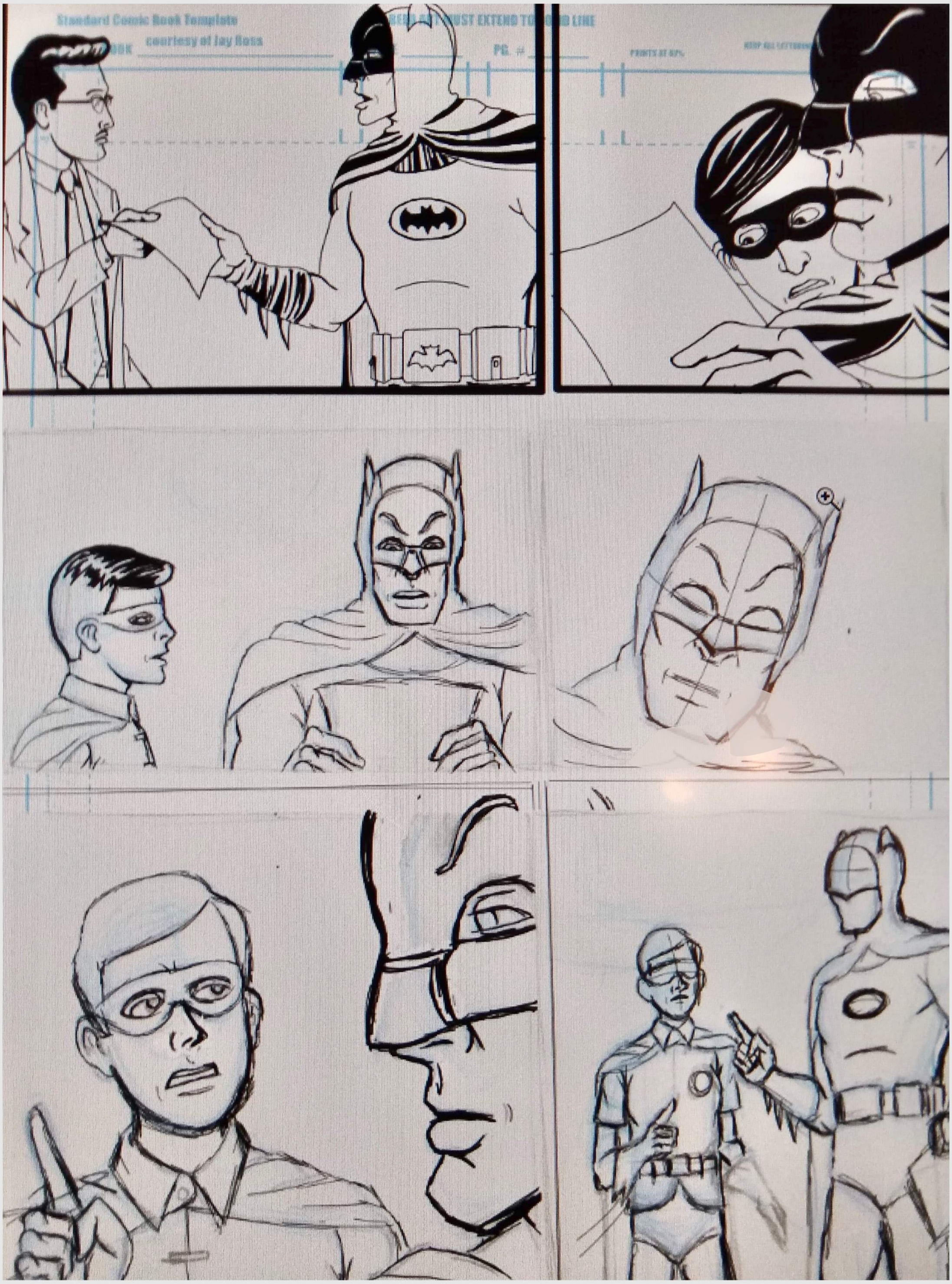
Page 3 Sketch
By Stephen Schilling



Page 8 Sketch
by Josue Cubero



Page 10 Sketch
By Ian Miller



Character Designs

Team members share their early character designs



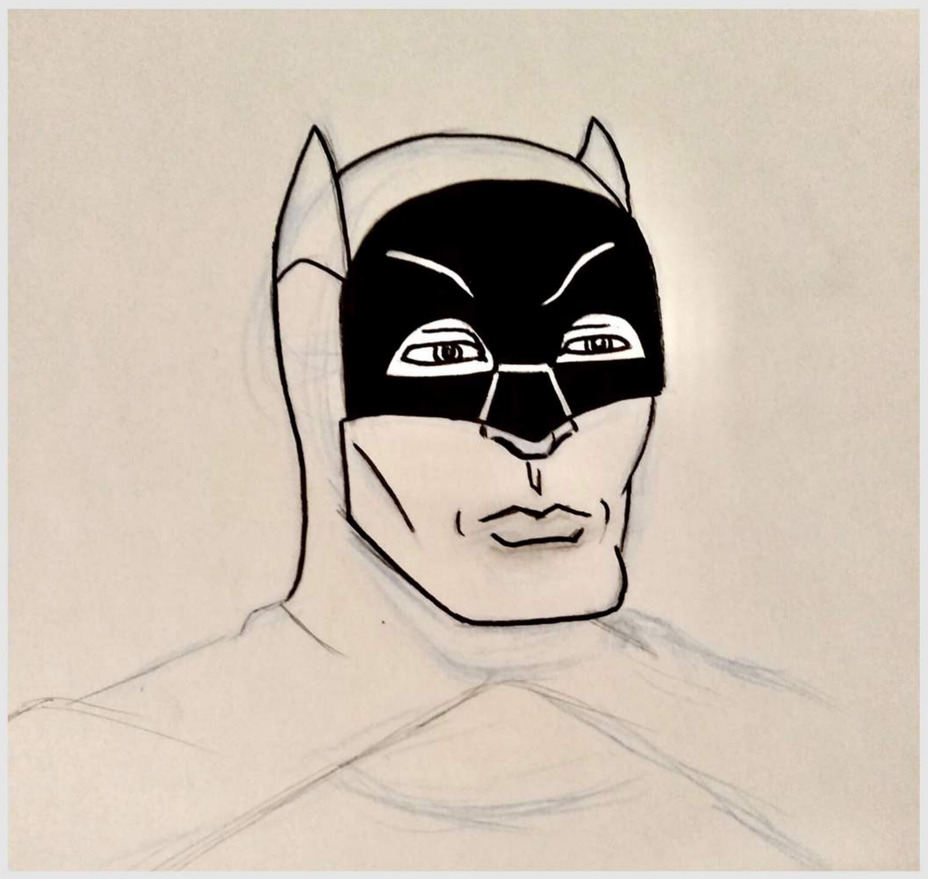
Josue Cubero



RW Adams



Josue Cubero



Ian Miller



Eric Elliott

Doctor Hugo Strange

Two designs were submitted for the villain. The winning design was selected by polling project members.



Josue Cubero submitted this winning design for the villain.



Kero Wack submitted this alternative take that would have made the villain’s Japanese origins more obvious.



ATTENTION ARTISTS!

WE NEED YOUR HELP!

JOIN THE BATZILLA TEAM TODAY
AND HELP US
DELIVER ISSUE TWO

CONTACT US ON TWITTER
@BATMANMEETSGOD1